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**Musical Journal**

A MONTHLY RECORD AND REVIEW.

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**A Monthly Record and Review devoted to the Interests  
of Worship Music in the Nonconformist Churches.**

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are glad to hear that some united action is already being taken by the various Crystal Palace Festival Committees with the hope of inducing the railway companies to return to their usual fares for country singers. A committee has been formed, consisting of representatives of the principal organisations holding concerts at the Palace. Mr. T. R. Croger, of the Nonconformist Choir Union, has been elected chairman of that committee, and Mr. Warner, of the Tonic Sol-Fa Association of Choirs, is secretary. The committee will probably wait upon the Railway Clearing House Committee and lay the case fully before them. We trust this combined action will have a satisfactory result.

\*\*\*\*

Is it usual for a Wesleyan minister, on commencing his three years' ministry, to alter the character of the services? We imagine not. But we recently heard of a chapel where the singing has for many years gone at a moderate speed. But the new minister insists upon having it very much quicker. The result is, that the people cannot readily fall into the quicker rate, and the singing, for the time being, is unsteady, and altogether unsatisfactory. It seems to us, that it is the permanent choir, organist, and congregation that should settle the speed at which the hymns should be taken, for it is certainly not conducive to good devotional singing to be changing the speed every few years.

\*\*\*\*

We learn that, at the recent Congregational Union meetings at Newcastle, at one of the services the choir sang a setting of the Lord's Prayer, which surprised many of the congregation, and somewhat shocked not a few of the older people. The adoption of a simple musical setting,

in which every worshipper can easily join, is, in our opinion, distinctly helpful; but anything of an elaborate nature, which means silencing the congregation, is inappropriate.

\*\*\*\*

*The Musical Times*, under the able editorship of Mr. F. G. Edwards, grows steadily in interest. Young musicians will find much to encourage them in the very readable account of Mr. Elgar, which appeared in last month's issue. From very small beginnings, Mr. Elgar has risen to be one of the finest composers of the day. The moral seems to be, not to despise the day of small things, but do whatever comes in your way with earnestness. Brighter and more profitable times will then certainly follow, sooner or later.

\*\*\*\*

Our supplement this month consists of the opening numbers of Mr. Arthur Berridge's new cantata, "The Love of God." This work will be found useful in the forthcoming United Mission, as well as in the ordinary channels. The performance of the work at a meeting immediately preceding the Mission will secure a good audience, and form a good send-off for the week's meetings. The choruses are such as can be used during the progress of the meetings with good effect. The music is in Mr. Berridge's well-known bright style, and is sure to become popular. The work will be ready early in November, and will be published at one shilling; but quantities for choir use will be supplied at half price. Particulars can be obtained from our Publisher, at 29, Paternoster Row.

\*\*\*\*

The first Festival of the Manchester Nonconformist Choir Union reported in another column should encourage Free Church musicians—in the large towns especially—to form local Unions.



## Passing Notes.



R. ROBERTSON NICOLL, the well-known editor of *The British Weekly*, has a curious theory about the hymn "Rock of Ages." Always on taking up a new hymnal, he looks first to see whether that hymn is included or not. The future of religion, he says, lies mainly with the churches that include it, and "if the day comes when it is omitted from all church hymnals, then we may safely conclude that the dark ages have returned." It would indeed be a curious hymnal that omitted "Rock of Ages." In a recent book on hymns and hymn writers, the most popular of all hymns is said to be Keble's "Sun of my soul, Thou Saviour dear," but this only because that is the only hymn which appears in every one of twenty-four leading hymnals which have been collated by the author. Obviously this is no certain test of the popularity of a hymn. It merely shows that twenty-four editors or editorial committees held Keble's hymn to be so good that it could not possibly be omitted. It does not prove that "Sun of my soul" is more used than any other hymn, or that if the question of the most popular hymn were put to the public vote it would come out at the top of the list. As a matter of fact, two magazine plebiscites, both taken within the last ten years, have declared emphatically in favour of "Rock of Ages." Long ago Dr. Pusey called it "the most deservedly popular hymn, perhaps the favourite." Nevertheless, from my own experience as an organist, I am bound to say that "Rock of Ages" is much less sung in the churches than some other hymns. Of course this indicates only that the clergy do not think so much of it as the people do. And I believe the clergy are right. "Rock of Ages" is by no means a perfect hymn. Its metaphors are mixed to a degree almost unsurpassed: to *cleanse* from the *power* of sin is only one of several absurdities in that way. Still, there is a solemn pathos about the subject and its treatment which more than atones for its literary defects; and after all the supreme test of a hymn is not its literary excellence.

An interesting question is raised by a recent decision of the Orchestral Association. Miss Florence G. Fidler—a capital name for a lady player—wanted to become a member of the Association, but when she applied to the secretary she was surprised to learn that ladies were not eligible. At Miss Fidler's urgent request, the subject was brought before a general meeting of the Association, when it was decided not to admit ladies, on the ground that orchestral playing was not yet with them "essentially and sufficiently a professional matter in the strictly business sense." Although "it was recognised that, with some exceptions, it really was a matter of depending upon orchestral playing for a living, a way was not found at the time of drafting a provision to meet the exceptions." The resolution seems both ungallant and unfair. That there are a large number of ladies

their living by orchestral playing is a recognised fact, and on the face of it there seems no reason why they should not have all the advantages of association which have been secured to their male fellow-workers. Of course if you begin to discuss the question as to whether ladies ought to attack the orchestral instruments wholesale, we shall have to take a different view. I have never yet been able to reconcile myself to the notion of a lady trombonist, nor do I think that a lady bassoonist could ever be celebrated as a beautiful object. Only a very pretty woman could look nice while playing the flute, and I do not believe that a girl who constantly pinched her lips upon an oboe reed would make a young man's fancies turn to love, lightly or otherwise. But if women do play upon orchestral instruments, and do make a living thereby, why should the Orchestral Association deny them the privileges of membership?

Perhaps the directors of the Association are afraid that by introducing ladies to their membership they would be indirectly helping to lower the prices paid for orchestral work. These prices certainly appear to be cut keenly enough. In the current issue of that somewhat esoteric quarterly, *The Chord*, there is a wail from an orchestral musician who writes of the sorrows of his class in a manner depressing enough to draw tears from the Sphinx. Orchestral musicians, he says, have absolutely nothing before them which carries any guarantee of certainty or permanency. They are a poor community; ill-paid, hard-worked, with nothing they can look forward to or aim at which, if reached, has anything in it of the nature of definite and lasting reward. They must go on always. The mill stops when they stop, and only a long life of careful husbanding of the weekly salary, and odd fees by the way, can pull in something for the coda. "Few indeed have a coda of rest; most die in harness." This alas! is, I fear, but too true, not of orchestral musicians only, but of the great majority of the rank and file who try to live by music. Of course the orchestral player suffers a good deal more from the intrusion of the amateur upon his ranks than does, say, the music teacher or the church organist. Particularly is this the case with theatre and music hall engagements. Mr. Jesson, the London secretary of the Amalgamated Society's Union, complains that bandmen are often paid less wages than a bricklayer. But, as a matter of fact, some of the bandmen may be bricklayers; and at any rate they are usually men who work at other callings during the day, and play for more or less starvation wages as "overtime" at night. The worst of it is that such men are probably good enough for the kind of work for which they are engaged. A musician would perhaps prefer to hear no band at all than one composed of the average player at twenty-five shillings a week. But a cheap orchestra evidently suits the tastes of those who patronise our places of amusement; and while this is the case, it is futile for the professional to insist upon the amateur being driven from the field.

I see that the question of closing hymn tunes written in the minor key with an Amen in the major has been revived by a correspondent of a contemporary. I suppose it will be generally conceded



that to sing Amen at the end of *every* hymn is an absurdity. In many cases it is either superfluous or inappropriate. Only the other Sunday I heard it used for the hymn "Jesus shall reign where'er the sun," which, as everybody knows, ends with an Amen of its own. It is hopeless to think of any alteration on our accustomed use in this way. But what authority is there for the uniform major Amen as a close to minor tunes? To my ear the Amen so sung quite obliterates the quaint effect of the tune that has gone before; and so far as I know, there is nothing but "use and wont" to account for the keeping up of the stupid practice. The so-called "Tierce de Picardie" is, of course, a classical

precedent; but it is no more incumbent on us to follow it, than it is incumbent on our modern composers to follow the *rococo* style of George Frederick Handel. Indeed, I make bold to say that many of Bach's fugues in the minor key would have a better effect on the ear if closed in their own key, rather than in the major as Bach has frequently done. The correspondent to whom I have referred is under the impression that this question of the major Amen was raised some years ago at a meeting of the Musical Association, but the chairman, Sir John Stainer, then felt unable to give a definite opinion on the matter. It would be interesting to have the views of some of our readers on the point.

J. CUTHBERT HADDEN.

## *Manchester Nonconformist Choir Union.*



ON November 29th of last year, the President of the Nonconformist Choir Union invited the organists and choirmasters of the Nonconformist Churches in Manchester and Salford to meet him at Rusholme Road Congregational School, with the object of forming a local Choir Union.

Mr. Minshall and the secretaries of the Oldham and Stockport Unions explained the work done in other parts of the country, and made such an impression on the few that were present that they undertook to try and establish a Union for Manchester and district, and decided to invite all the Nonconformist organists and choirmasters to another meeting, at which to explain the contemplated undertaking. From this small beginning, under the wise conduct of a strong committee, the Union has grown, until now there are forty-eight choirs enrolled, with over 1,200 singers.

There was great disappointment when a contingent were not able to assist at the Crystal Palace Festival in June, owing to the excessive railway fares, but the Committee decided to hold a local festival in the Free Trade Hall, and on Saturday, October 20th, a chorus of over 500 voices were massed on the orchestra. The ladies, being mostly dressed in white, presented a very pleasing spectacle.

The Union have been very fortunate in securing a most capable and enthusiastic conductor, in the person of Mr. Granville Humphreys (Organist and Choirmaster of Albert Park Wesleyan Church), who has won the affections of every member of the choir. On making his appearance, to begin the programme of the festival, he received a very hearty reception.

The first piece was, "Arm, Soldiers of the Lord" (Josiah Booth), which was rendered in a most praiseworthy manner, and gave a good impression of what was to follow. The next chorus, "Gird on thy sword" (Handel), was sung in a martial spirit, though at the beginning of the allegro movement, "While others by thy virtue, etc.," the organ was a little behind; but the conductor was firm with the choir, and kept them going, and the organist soon got in with them, and they worked well together to the end. The piece of the evening was Schubert's "Song of Miriam," the rendering of which was all that could be desired by a choir without orchestra. The solos were sung by Madame Sadler-Fogg and Miss Margaret Johnson. The

former has a splendid voice, and her leads quite inspired the chorus to take up their parts in a highly satisfactory manner. The solo parts are very effective, and Madame Sadler-Fogg gave a very fine rendering throughout the work. Miss Johnson (a member of the chorus) gave the solo, "God no more His tide restraining," very pleasingly, though somewhat lacking in vigour. The final chorus, "Mighty is the Lord at all times," was quite an accomplishment, and established the reputation of the choir.

The second part opened with "O snatch me swift" (Callcott), and was followed by "Three fishers went sailing" (Hullah), and the "Song of Peace" (Sullivan). These pieces have become quite familiar, and were given very satisfactorily. Mr. A. Bengel Ingham, A.R.C.O. (the organist), gave a very effective rendering of the accompaniment of the last piece, the other two being sung unaccompanied.

Madame Sadler-Fogg received an enthusiastic encore for "Love, the Pedlar" (German), and responded with "Gleaner's Slumber Song." The audience were greatly delighted with her singing, and received her rapturously.

Mr. W. H. Cradock (principal bass at Manchester Cathedral) gave in fine style, "Song of Hybrias, the Cretan" (Elliott), and "A Soldier's Song" (Mascheroni). For the latter he was loudly encored, and willingly responded with "The Revenge." Mr. Fred. Crompton (tenor) was very happy in his selection, and for his first received loud plaudits. He sang, "Come unto Him" (Leslie), and "I'll sing thee songs of Araby" (Clay). Two violin solos were given in a very accomplished style by Mr. T. Barratt.

The organist, Mr. A. Bengel Ingham, A.R.C.O., gave two solos, Toccato and Fugue (J. S. Bach), and Organ Fantasia (Sir R. P. Stewart), showing, in addition to his excellent playing, the qualities of the organ, which has just undergone extensive alterations.

Mr. H. E. Baker, A.R.C.O., was very effective at the piano, and accompanied the various solos with marked skill. There was a large and appreciative attendance.

We cannot conclude this report without expressing our admiration for the energy and enthusiasm shown by the Hon. Sec., Mr. Swindells, and the members of the Committee. From a very small beginning, they have, with wonderful promptitude, thoroughly established a very strong local Union, that is bound to have a most beneficial effect on church music in Manchester.

## Music at Soho Hill Congregational Church, Birmingham.



HE "Metropolis of the Midlands," highly favoured as it is, does not contain many churches so well adapted to the purposes of worship as "Soho." Erected on a splendid site, in a busy thoroughfare, its presence, judging from the size of the congregation and its roll of membership, is highly appreciated. The building was reared during the pastorate of the late Rev. W. F. Callaway, who, in addition to his talents of poetry (his pen name was "John Guard"), seems to have had a gift of sanctified intelligence in the matter of church building. Be that as it may, it should be mentioned that (perhaps because Mr. Callaway was also a musician) the choir received kindly forethought in the drawing of plans for the building, and as a consequence, there is at Soho one of the best-placed choir galleries it has been the fortune of the present writer to meet with. Each singer is provided with a desk, and the seats occupy four rows behind the pulpit, which is rather lower than usual, and placed well forward in the church. The whole scheme, with organ at the back, is carried out independently of the gallery running round three sides of the church, and gives a fine effect, besides placing the choir in the best possible position for leading the praises of the congregation.

The organist and choirmaster is Mr. Thomas Facer, whose appointment was due to the excellent judgment of Mr. Callaway, who, some sixteen years ago, prevailed upon Mr. Facer to undertake the duties. An excellent understanding existed between pastor and player—a happy condition, which still reigns in the case of Rev. A. Seys Howell, the present minister.

Mr. Callaway had known of Mr. Facer's excellent work in connection with the singing in the schools of Birmingham, and was thus assured of the fitness of his nominee, while Mr. Facer brought to his post a first-class experience as choir-trainer and organist, gained at different places and under varying conditions, ranging from the position of harmoniumist at the age of eleven in his native town of Stratford-on-Avon to a professional career as music

master at King Edward's Schools, Birmingham.

The association of the two men became the means of starting some of Mr. Facer's best-known work as a composer. A search having been made for a good Sunday School Anniversary Anthem, and disappointment being the only result, Mr. Callaway offered to write the words if Mr. Facer would supply the music. Certain previous efforts of the composer having been rather frowned upon by his parents, he was unwilling to comply, but in the end consented, and for several years the Sunday School Anniversary has been noted alike for its excellent singing and "Mr. Facer's special anthem." These

compositions, in which choir and school alternate in harmony and melody, have a wide circulation, and are much appreciated.

Having in mind Mr. Facer's wide reputation, our expectations on visiting his church were very naturally of a high order, and it is needless to say that there was no sense of disappointment. The beauty of the structure was well matched by the sense of devotion which prevailed during the service. The congregation sang "with the understanding," as the result, one would suppose, of frequent association with, and participation in, good things. There was little to be desired by anyone wishing for a good musical service of the right order. Mr. Facer's voluntaries have been described excellently well as "charm-

ing." On the occasion under notice they were certainly tasteful, and extremely well executed, the Collection Voluntary—the Minuet from *Samson*—being very choice.

During the opening voluntary the choir, numbering about forty voices, entered simultaneously, and the service at once commenced with an Introit. The opening hymn was J. Greenleaf Whittier's beautiful, but rarely-used, "Dear Lord and Father of mankind" (Congregational Church Hymnal, No. 336). The rendering of this piece of restful utterance of the soul's deep need approached the ideal of expressive and appreciative congregational singing, and was a welcome introduction to a service which proved thoroughly enjoyable. The Chant (83) was well sung to Mornington (double), and the pointing was very well done. The choir have a



MR. THOMAS FACER.



good attack, and there was a pleasing sense of unity in the singing which bespoke a thorough understanding between choir and congregation. The single Chant (Weldon) in the middle of the Psalm, was taken rather slower than usual, but with an added advantage in consequence. The Anthem was Woodward's "Radiant Morn." Whatever may be said in favour of the congregational singing of anthems, it is a genuine pleasure to listen to a well-trained choir render such a piece as this in a worshipful manner, in which the listener can silently acquiesce. Rarely have we stood when it was so hard to "join in" as on this occasion. True, there were here and there aspirants for the choir office, but they were quite the exception. The beauties of the piece were well brought out; the balance of voices was exceptionally good, and the unaccompanied passages were sung with quite exceptional vigour. The pianissimo passage, "Where saints are clothed in spotless white," was admirably treated by both choir and organ, and the *crescendo* was very evenly worked up. At the close of prayer the Lord's Prayer was sung with a free accompaniment tastefully rendered. This was well carried out, and it is hoped that a closing vesper will soon be added to the beauties of the service. At present this is not the case; but one can hardly suppose that having the Lord's Prayer sung the vesper will be long in arriving. The hymn before the sermon was Dr. Binney's "Eternal Light," and the treatment was expressive and enjoyable. Miss Havergal's "Light after Darkness" formed a fine close to the service. We were unfortunate in not hearing the pastor, but the pulpit was ably filled by a popular Metropolitan minister.

Mr. Facer is enthusiastic about his choir, and "they'll do anything," he says. They have done much and continue so to do, appreciating to the full their privileges in the possession of their leader.

Mr. Facer is not without encouragement in his work, and occasionally he receives testimony that all the sermons are not preached from the pulpit. He tells of an aged man who waited at the foot of the stairs one Sunday evening with the express purpose of thanking him for his organ voluntary. There had been an impressive sermon on the Prodigal Son, and as his contribution to the subject Mr. Facer had played "Home, Sweet Home," with simple variations. The listener had been touched more by the playing than by the preaching he said, but the effect of the two was to make him a regular worshipper instead of an occasional attendant.

The Organ is a fine three-manual instrument, originally built by Messrs. Stringer, of Hanley, for a Manchester exhibition, but recently reconstructed by Messrs. Nicholson and Lord, of Walsall. It is admirably fitted for both congregational worship and sacred concert work, and has the advantage of being blown by hydraulic power.

As a gratifying sign of recognition in his own city may be mentioned the commission, by the West Midland Free Church Federation, to write the music of "The Pilgrim Fathers," a very excel-

lent cantata, which has been the means, in various centres, of reviving the memory of the hardy spirits who crossed the sea in order to secure freedom of conscience. Mr. Facer had written successful cantatas before, but this last will assuredly add to his reputation.

In addition to his abundant labours, Mr. Facer conducts the Annual Festival of the Birmingham Sunday School Union. Since 1888, when he succeeded Mr. A. R. Gaul, thousands of children have passed through the choirs, with lives made happier by reason of their songs. These Festivals are held in the Town Hall, and are continued for five or six successive nights. This year's Festival, held on October 18th, 19th, 20th, 25th, 26th, 27th, attracted even larger audiences than ever, and the most popular items in the programme proved "The Swiss Shepherd" and "The Wheel Song," the words and music of which were specially composed for the event by Mr. Facer. Lantern views are employed to aid the music when required, and the Festival is, of course, always patronised to the point of inconvenience. An excellent spirit of reciprocative interest exists between Mr. Facer and his young charges, which is manifested in various ways. In the home are numerous tokens of esteem, and in the street are words of recognition—sometimes from unlikely quarters. Mr. Facer tells of one wet night, when he was at New Street Station speeding a parting guest, and was importuned by a newsboy to purchase "the latest." The need had been already met, and two copies of the same print were not required, so the boy was met with a cheery "No thank you, my lad. I have one already." "You might take the last one, Mr. Facer," said the youngster. "How do you know I'm Mr. Facer?" "Know you, sir!" said the urchin, "why I've sung for you at the Town Hall." The tone implied that the assistance rendered had amounted at least to that of a "Star artist," which seems to show that the occasion had been one of the "red-letter days" in the young life.

The incident is not surprising, for one cannot be in the company of Mr. Facer without being attracted by his overflowing good spirits and hearty speech. His abundant energy is an inspiration, and it is not difficult to divine some of the sources of his success in that it would be difficult for the average person not to "open out" and do their best under the spell of his sunny cheerfulness. Children are Mr. Facer's great delight, and one of his "hobbies" is visiting any of his little friends whom he hears is on the "sick list." The Children's Hospital and the humble homes are frequently gladdened by the visit of a busy man in his spare moments, and many a little sufferer has been helped to bear the pain patiently by the cheery word and promise to "come again if you're brave and good."

SIR JOHN STAINER has been elected Master of the Company of Musicians, a City Guild, which was founded in 1472.

## Hints on Voice and Choir Training.

By JOHN ADCOCK.

(Continued from page 153.)

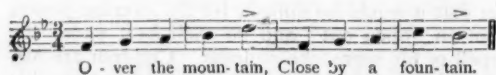
### MORE ABOUT PHRASING.

Phrases of words and of music are called masculine or feminine, according to their termination. In the tune "Aurelia" and the hymn "The Church's one foundation," the lines of both words and music are alternately feminine and masculine phrases. Sing through a verse in illustration, observing that a feminine phrase is one whose last syllable or note is unaccented. In 7's, S.M., C.M., and L.M. hymns every line is a masculine phrase; but a masculine phrase of words is often set to a feminine phrase of music by giving two notes to the one syllable, as in "Hark! the herald-angels sing," and the second line of "Rockingham." The two notes of a feminine termination must be sung as if marked thus: — the first note with an accent, tapering off into a soft and generally shortened but smoothly connected final.

This tapering-off of a feminine phrase is one of the greatest refinements in musical expression, and is of wide application; for the rule holds good whether the final note ascend or descend, whether by step or skip, whether the first note be a single note, or broken up into a group of notes, and whether set to one syllable or two. It also applies to the brief sections within a phrase, as seen in the first and sixth of the preceding examples. Sing the first of the following bars six times over, followed by each of the other bars in turn:—



The feminine character and treatment apply also when the two notes of the termination are equal, but not when the last is the longer—this then takes the stress, even though upon a weak syllable, as:—



O - ver the moun-tain, Close by a foun-tain.

Many phrases take the form of a swell, beginning more or less softly, increasing in force towards the middle, and diminishing to the end. It is often difficult to decide whether a phrase should be governed by this rule or by the one formerly named—that rising passages be *cres.* and falling ones *dim.* Such cases should be determined by experiment. Let the passage be sung or played in both ways alternately, but in manner greatly exaggerated; one way will then seem much worse than the other, which, when not exaggerated, will, of course, be accepted as the right way. For ex-

ample, which is the better expression of the following phrases, that above the staff or that below?



Probably, on trial, the lower marking would generally be preferred. Should another mode of expression suggest itself, let it be compared and accepted or rejected in like manner.

Perhaps, instead of laying down rules which are continually being overruled, we might say of musical expression as we did of verbal:—Study the construction of the music, search out its beauties and peculiarities, comprehend its meaning, be possessed by its spirit, and leave the expression to the promptings of your own taste and feeling; for, after all, taste—the mind's relish of the beautiful—is the source of all true expression. But rules are useful in making us think, and helping us to determine.

### OTHER HINTS.

When a phrase is imitated, in the manner of a sequence, at a higher or a lower pitch, the force will increase or diminish accordingly; but when a phrase or whole strain is repeated, even at the same pitch, it should generally be given with changed expression; if loud the first time, soft the second; if soft the first time, loud the second. Such optional contrasts not only relieve the sameness of repetition, but give new charm and impressiveness. Repetitions, whether of words or music, are a means of emphasis, and must be treated as such.

Long-sustained notes can be either *diminuendo*, or *crescendo*, or swelled, or perfectly equal. Except at the end of a piece or phrase, a diminishing tone is seldom good; it has the appearance of exhaustion. To set-off the movements of other parts, a firm and equal tone is generally the best; but in most cases a long note should take the form of a swell.

In choral singing, when there is a long-sustained note or passage which permits of no convenient breathing-place, or which should theoretically be sung in one breath, but practically cannot, the desired continuity may be secured by each singer taking breath, not in an appointed place, but just where he wants it.

### PORTAMENTO, ETC.

One almost fears to name *Portamento* as a means of expression; it is so commonly and wretchedly abused. And yet, as the finishing touch to the perfection of *legato*, it has been called "the greatest grace of song." *Portamento* is the carrying of the voice over a wide interval, not, as is usually said, by touching all the intermediate tones, but by

# THE LOVE OF GOD.

A SACRED CANTATA by ARTHUR BERRIDGE.

No 1.

## Herein is Love.

Recit. Baritone.

Here in is Love, Not that we loved Him; but that He loved us, And

Key D. { s : s , s | s : - | - : | : | s , s : f e s | d' : - | d' , d' : t . l | s e : . m }

*pp*



sent His Son to be a pro-pi-ti-a-tion for our sins.

{ l : - . l | f : - . f | s . r , r : r . f | m . m : r . d | s : - | - |

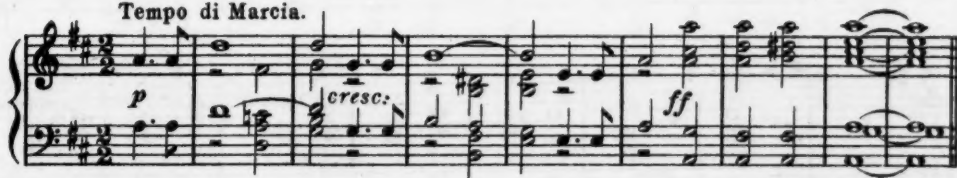


No 2.

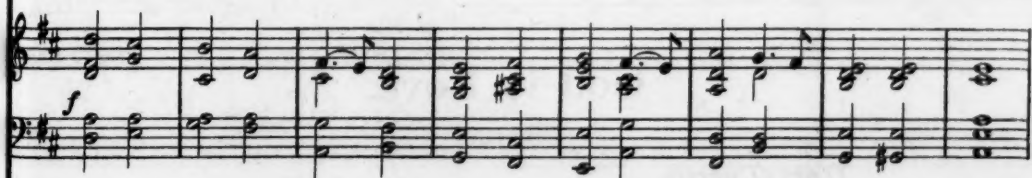
## Introductory March & Chorus.

Tempo di Marcia.

*p* *cresc.* *ff*



*f*





The piano accompaniment consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a piano (*p*) dynamic. The second system begins with a forte (*f*) dynamic. The third system begins with a piano (*p*) dynamic. The fourth, fifth, and sixth systems continue the harmonic progression with various dynamics and phrasing. The right hand often plays chords and moving lines, while the left hand provides a steady harmonic foundation with chords and single notes.

# God is Love.

Chorus.

The chorus introduction is a single system of music in common time (C) with a key signature of one sharp (F#). It is marked *Tempo di marcia.* (March tempo). The music begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes.

*mf*

God is Love; His mer - cy brightens All the path in which we rove;

*mf*

d' : t	l : s	m .. r : d	r : m	f : m .. r	s : f .. m	r : r	r :-
m : f	r : m	t, : d	l, : t,	r : t,	d : d	d : d	t, :-
s : s	t : d'	s .. f : m	l : se	l : f	s : d	l : l	s :-
d : r	f : m	s, : l,	f : m	r : s,	m, : l,	f, : fe,	s, :-

*mf*

*f*

Bliss He wakes, and woe He light - ens; God is wis - dom, God is Love.

*f*

d' : t	l : s	m .. r : d	r : m	f : m .. r	s : m	d : r .. m	d :-
m : f	r : m	t, : d	l, : t,	r : t,	d : d	l, : t,	d :-
s : s	t : d'	f : m	l : se	l : f	m : m	f : f	m :-
d : r	f : m	s, : l,	f : m	r : s,	m, : l,	r : s,	d :-

*f*

*p*

Chance and change are bu - sy ev - er; Man de - cays and, a - ges move;

*A. t.*

m, : r	d .. t, : l,	t, : se,	l, .. t, : d	d : r	m .. f : s	f .. m : r	d s :-
--------	--------------	----------	--------------	-------	------------	------------	--------

*f. D.*

*p*

But His mer-cy wa-neth ne-ver: God is wis-dom, God is love.

*f* *cresc:* *rit:*

(Key D)  $\left\{ \begin{array}{l} d' : t \quad l : s \\ m : f \quad r : m \\ s : s \quad s : s \\ d : r \quad f : m \end{array} \right. \quad \left\{ \begin{array}{l} m : r : d \quad r : m \\ t : d \quad l : t \\ f : m \quad l : s \\ s : l \quad f : m \end{array} \right. \quad \left\{ \begin{array}{l} f : m : r : s : d' \\ r : t : d : m \\ l : s : s : l \\ r : f : m : l \end{array} \right. \quad \left\{ \begin{array}{l} d' : r' \quad d' \\ fe : f \quad m \\ l : t \quad d' \\ r : s \quad d \end{array} \right. \quad \left\{ \begin{array}{l} G.t. \\ d's, s \quad s : - \quad s : - \end{array} \right.$

*f* *cresc:* *rit:* *dim:*

*p*

Tenors & Basses  
Unison. E'en the hour that dark - est seem - eth,

$\left\{ \begin{array}{l} s : - \quad s : - \\ s : - \quad l : - \\ t : - \quad d : - \\ r : m : f : m : d \\ t : l : s : - \end{array} \right.$

*p*

From the

*cresc:*

Will His change-less, will His changeless goodness prove; (Soprano.)

$\left\{ \begin{array}{l} s : - \quad l : - \\ t : - \quad d : - \\ s : - \quad s : - \\ l : t : d : r' \\ d' : t \quad d's : - \\ s : - \quad l : - \end{array} \right.$

*cresc:*



*ff*

gloom His bright - ness stream - eth, God is wis - dom,

*ff*

Full Unison.

{ t, :- | d :- | r :m.,f | m :d | t, :l, | s, :- | s, :- | l, :- | t, :- | d :- }

*ff*

*rall:* *Tempo I<sup>o</sup>*

God is Love.

*rall:* *Da Tempo I<sup>o</sup>*

{ r :m.,f | m :r | d :- | - :s.,s | d' :- | - :f.,f | l :- | - :r.,r | s :s' | s' :s' }

*rall:* *f Tempo I<sup>o</sup>*

*f*

God is Love, His mer - cy brightens All the path in which we rove;

*f*

(Key D) { d' :t | l :s | m.,r :d | r :m | f :m.,r | s :f.,m | r :r | r :- }  
 { m :f | r :m | t, :d | l, :t, | r :t, | d :d | d :d | t, :- }  
 { s :s | t :d' | s.,f :m | l :so | l :f | s :d | l :l | s :- }  
 { s' :- | - : | d :r | f :m | s, :l, | f :m | r :s, | m, :l, | f, :fe, | s, :- }

*f*

Bliss He wakes, and woe he lightens; God is wisdom, God is Love.

d' :t | l :s | m ., r :d | r :m | f :m ., r | s :m | d :r ., m | d :-  
 m :s | r :m | t, :d | l, :t | r :t, | d :d | l, :t, | d :-  
 s :f | t :d' | f :m | l :se | l :f | m :m | f :f | m :-  
 d :r | f :m | s, :l, | f :m | r :s, | m, :l, | r :s, | d :-

The image shows a page from a musical score for 'Gloria' by J. Haydn. The score is written for voice and piano. The top system features a vocal line with lyrics and a piano accompaniment. The lyrics are: 'glo-ry shineth; God is wisdom, God is Love. Ev-ry-where His glo-ry shineth;'. The piano part includes a detailed piano reduction of the vocal line, with notes and rests corresponding to the lyrics. The score is in G major (one sharp) and 4/4 time. The bottom system continues the piano accompaniment, with a 'ff' (fortissimo) marking. The score is presented in a clear, legible format, suitable for study or performance.

*rit:*

God is wisdom, God is Love!

*rit:*

*f* *m* *r* *s* *d'* | *d'* *r'* *d'* : |  
*r* *t* *d* *m* | *fo* *f* *m* : |  
*l* *s* *s* *l* | *l* *t* *d'* : |  
*r* *f* *m* *l* | *r* *s* *d* *s*, *s* | *d'* :- | *f*, *f* | *l* :- | *r*, *r* | *s* :- | *r'* | *d'* :- | - ||

*rit:* *à tempo* *cresc:* *rall:*

For God so loved the world.

Nº 3.

Soprano or Tenor Solo, Quartet & Chorus.

*Moderato. ♩ = 112.* *p*

For

Key Eb. *m* *s* | *d* *m* | *l* *d* | *s* *d* | *d* *t*, *l* | *t* *s* | *d* :- | - *m* }

*p*

God so loved the world, that He gave His on - ly be - got - ten Son, that

*m* *m* | *m* :- *m* | *m* :- | *m* *m* | *m* *r* | *f* *l* *l* | *r'* *d'* | *t* *l* }

who - so - ev - er be - liev - eth on Him should not per - ish,

*s* *d'* | *d'* *t* *d'* | *t* :- | *l* *e* | *s* *f* | *l* *f*, *m* | *m* :- | *r* }



8 Quartet.

For God so loved the world, that He gave His only be-

got - ten Son, that who so - ev - er be - liev - eth on Him should not

per - ish, should have ev - er - last - ing life, but have ev - er -

cresc: but have ev - er -

per - ish, should have ev - er - last - ing life, but have ev - er -

cresc: accomp: from here.

From "THE LOVE OF GOD" A new Cantata by Arthur Berridge. *Musical Journal Office, Price 1/-*



gliding or slurring up or down the whole distance, as a violinist slides his finger up or down a string. In *portamento* proper, used by soloists, the slur is given with but small diminution of force, and generally with an anticipation of the note to be reached, especially in ascending, but the degree of *portamento* permissible or desirable in choir-singing is the gliding over an interval with the utmost degree of smoothness and delicacy, connecting the two notes as if by a silken thread. The E-flat and G in the third line of "Rockingham" should be thus connected. Though the chief purpose of the *portamento* is to bridge over awkward gaps, which would otherwise break the smooth flow of melody, two consecutive notes of a scale may occasionally be thus slurred (as in feminine terminations), but never twice together. Always delay the glide till the last possible moment.

Choirs should never attempt a *Shake*, unless a mere *mordent*, or passing shake. But a *Turn*, as in "Hail, bright abode," is very graceful, and quite easy. A turn in place of a shake, as "The waters curl" in "When winds breathe soft," is sometimes effective.

#### EXPRESSIVE TONE.

The alpha and omega of vocal expression is *sympathy of tone*. To almost every sentiment we utter, more especially to every strong emotion, as of love or anger, nature has adapted some peculiar and unmistakable tone of voice. So obvious is this, that if one should say, he was "very angry" or "much grieved," in a tone which did not suit such emotions, instead of being believed, he would only be laughed at. The most threatening words uttered by a mother in tones of love will but make the baby smile, and, on the other hand, the tenderest words spoken in tones of assumed anger, will make even a dog crouch away in fear. "How is it," said a preacher to an actor, "that people listen with so much emotion to what you say, which they know to be all fictitious, and no concern of theirs, even if true; while they hear with comparative apathy, from us, truths the most sublime and the most important?" The answer was, "Because we deliver fiction like truth, and you deliver truth like fiction." In choral singing this dramatic expression is first in importance and last in attainment; without it, works like *Elijah*, and many a smaller work, are robbed of their chief glory. A choir-master's fitness might be measured by his success in awaking this feeling, and drawing out its due expression.

In correcting faults, make appeal to the choir's intelligence, not to mere dry rules; e.g.:—Sing that passage as if you understood it; sing this in tones of command, or playfulness, or sarcasm, or exultation, or tenderness, or prayerfulness. Fashion and habit are against the manifestation of feeling, but there can be no good singing without it.

#### HYMN-SINGING.

Of the various forms of church music—the singing of hymns, responses, chants, and anthems, with voluntaries for the organ—it is hymn-singing which holds the highest place as the stimulus and expres-

sion of religious thought and feeling. The hymns are the people's part, often their only part of the musical service. All the rest might possibly be spared, and very often well could be; but whatever we lose or keep, let us hold fast to our hymn-singing as the crowning joy and glory of divine worship.

Some organists and choir-masters look upon the hymns as a bore, and do all they can to hush and stifle the voice of the congregation. Such have mistaken their calling, and should make room for their betters, or, better still, better themselves.

The chief purpose of organ and choir is to lead and encourage the singing of the congregation; and the duty of the choir-master is to do what he can to improve it—by the choice of good tunes, tunes which are suited to the words, well known and generally liked, by the adoption of a convenient and steady tempo, and by the earnest, expressive, and intelligent singing of the choir, taught to love their work, and to seek their pleasure and good in the pleasure and good of others.

It is much to be regretted that family part-singing of hymns—worthy hymns and worthy tunes—should have fallen out of practice. Many of our tunes and hymns are poetical and musical treasures, delightful at all times. If these were known "by heart," and in public worship sung *by heart*, each voice taking its own part in the harmony, and all moved to their sweetest utterance by a full appreciation of what they were singing (which might be), who can describe the effect? Even as it is, with all its faults, there is something really grand in the earnest singing of a great congregation. But earnest, hearty singing is not necessarily noisy. If singing is really from the heart, power and tone of voice will vary according to the sentiment of the words. To sing every verse equally loud shows not only want of taste (which is usually want of sense), but want also of the true spirit of worship.

Men, however, should not forget that in singing the melody they are really singing an octave too low. The effect is not absolutely unmusical; it is often used in an orchestra and upon the organ, and may surely be tolerated in the singing of a congregation, especially with a good organ and choir to clothe it with harmony; but men ought to aim at something better, and in the meantime moderate their zeal and, at least, abstain from bawling.

The monotony or wearisomeness of many verses of a hymn may be relieved by omission, or by coupling two verses to a double tune, or by a verse of congregation and choir in unison, or one for trebles alone, or as a treble solo, or for men alone, all singing the melody, or, again, for choir alone. The difficulty is in making the changes with certainty and ease lest the congregation be frightened into silence. The only safe way is that the hymn-books be plainly marked, as is now done, with ordinary expression marks. Changing the expression according to the varying sentiment of each verse gives further relief, and in this the organ plays an important part, both by suggesting the desired

expression and by its own superior capabilities of variety. The unison verses afford still further scope for agreeable variation both in harmony and registering, but they open the door for gross abuse unless the organist be both competent and modest. He should never trust to extemporisation, nor indulge in heaped-up chromatics, which only disturb the peace and disorder the stomach. Everything should be appropriate and dignified, and be carefully prepared, written down, and well practised with the choir.

#### CHANTING.

Chanting, if good, is one of the most delightful and inspiring engagements of public worship. While the singing of hymns is sometimes so slow and lifeless that the expression of the words is clogged and obscured, in chanting, where the speed of verbal utterance approaches that of speech, the expression is beautified and the verbal thought made clearer and more forcible.

Much has been written on the subject of chanting, and yet, as a rule, the result in Nonconformist churches is anything but good. Chanting cannot be learnt from a book: it wants the living voice to set the pattern. But perhaps a few hints may be helpful.

Nearly all the difficulty of chanting lies in the "recitation," and yet it is here that the pointing is mostly at fault. Unless there be a mark to show where strict time begins, good chanting is impossible; but, even then, there wants some method of dividing the syllables within this first bar, between the mark and the so-called cadence, and of showing their musical value. Of course, this can be taught by pattern at rehearsal, but how much better to have it plainly printed. Familiar with such a system, a choir and congregation could sing an unfamiliar psalm without practice; though to voluntarily run such a risk would be extremely foolish. The following selected lines include almost every variety of syllabification. A dot is used when necessary to mark the distribution of the syllables, and always corresponds with the up beat; a dash (—) denotes the continuance of a word or syllable; and the asterisk (\*), the place for breath. Breath should not be taken at every comma; holding the breath for the fraction of a second is generally far better. The notes are appended as a key. In the absence of such pointing as is here suggested the choirmaster should determine the notation of every doubtful bar, and write the same for a guide in the margin of his copy.

To any well-known single chant let the choir sing each of the following verses several times over to the beat of the *bâton* at about  $\text{♩} = 116$ . Keeping the *bâton* poised while the unmeasured syllables of the recitation (if any) are deliberately and expressively sung, the choirmaster should begin beating two in a bar at the syllable in italics. In the first eight verses the strict tempo should be kept up throughout, the ending of one line and the beginning of the next easily joining to form two bars.

	1. Arise, O <i>Lord</i> -   into Thy   rest ; <i>Thou</i> * and the   ark-   of Thy   strength.
	2. Sing unto the <i>Lord</i> *-a   new-   song : <i>Sing</i> * unto the   <i>Lord</i> -   all the   earth.
	3. Let us come before His <i>presence</i> * -with   thanks-   giving : And <i>show</i> our * selves   glad in   Him with   psalms.
	4. Have <i>mercy</i> up * on me   O-   God, According * to Thy   loving   kind-   ness.
	5. The righteous <i>cry</i> * and the   <i>Lord</i> -   heareth, And <i>delivereth</i> * them   out of   all their   troubles.
	6. And the <i>Lord</i> shall <i>help</i> them * -and de   liver   them, And <i>save</i> * them be   cause they   trust in   Him.
	7. Cast me not <i>away</i> -   from Thy   presence, And <i>take</i> * not Thy   Ho-ly   Spi-rit   from * me.
	8. But He was <i>wound</i> * ed for   our trans   gressions ; <i>He</i> *-was   bruised * for   our in   iqui * ties.

In verses 7 and 8 the dot in the middle of the last bar is to counteract the bad tendency to hurry the final syllables. The hyphen shows when -ed should form a separate syllable. Usage is divided on this point; many authorities invariably chant it as a syllable in itself.

(To be continued.)

NORTHAMPTONSHIRE S. S. EISTEDDFOD.—This annual event took place in Northampton, Mr. Frederick James, Mus.Bac., being adjudicator. There were numerous competitions during the three days. The choral contests created the most excitement. The Kingsthorpe Road Choir won the Congregational Choir Competition. The Kingsthorpe Road Sunday School Choir also came out first. In the Chief Choral Competition, in which a 45-guinea piano (besides money) was the prize, two choirs entered. The adjudicator said he had no hesitation in awarding the first prize to the Rushden Baptist Choir (conductor, Mr. Farey), though Earls Barton Baptist was a very capable choir. Mr. James spoke very highly of the singing of both choirs.

FINANCIALLY, the Birmingham Musical Festival was a success, between £5,000 and £6,000 being available for charitable distribution. All the critics agreed that the chorus was not up to the standard.



*Nonconformist Choir Union.*

THE Twelfth Annual Meeting of the Union was held at 27, Finsbury Square, London, on October 16th, under the presidency of Mr. F. W. Ainger, in the regrettable but unavoidable absence of Mr. E. Minshall, President of the Union, through a temporary disablement. Letters of regret for non-attendance were read from Mr. Minshall and Mr. Fountain Meen (Organist at the Crystal Palace Festival and Chairman of the Executive Committee), who both expressed disappointment at their enforced absence, and their hearty wishes for the welfare of the Union.

Among the somewhat small audience were representatives from Metropolitan Choirs, Mr. Alexander Tucker and Mr. E. A. Jay, happily recovered from his serious illness, and fresh from his journey to New Zealand and back, with tidings of a fresh start in choir work.

The Secretary, Mr. T. R. Croger, to whom the Union is indebted for much earnest labour and an ungrudging expenditure of time and talent on its behalf, presented the Report. Having regard to the difficulties which have dogged the footsteps of the Union during the year, an added interest was attached to the reading of the record of the year's doings.

## TWELFTH ANNUAL REPORT.

The twelfth year of the Union's work has been an eventful one, the early promise of brilliant success being somewhat blighted by the action of the railway companies.

Early in the year, Mr. E. Minshall had visited Manchester, Derby, and Leeds for the purpose of organising Unions there. He was very warmly supported by the local musicians of the Churches, and his efforts were crowned with so much success that it became necessary to print 1,250 more books of music than the usual 7,000. The total number issued reached 8,250, as against 7,000 in 1899; further orders for about 600 copies were received, but could not be executed, as the applications came to hand too late.

Your Committee, therefore, anticipated having the largest muster at the Crystal Palace that we have ever had. But on May 1st letters were received from the various railway companies, intimating that they declined to convey singers at the fares that had been in force for the previous eleven years. Your Secretary addressed very forcible letters to the managers of the companies, pointing out the unfairness of springing so great a change as proposed at the eleventh hour, when all arrangements had been made and choirs had been busy for months rehearsing for the great day. Expostulation was in vain, for the companies refused to amend their new terms. What these were, and how serious, may be gauged from one example. Instead of charging 3s. 9d. for the Nottingham trip, the new fare was to be 12s. 10d., other towns having the fare raised in about the same proportion. The choirs were so indignant at this high-handed treatment, and especially at its being taken without giving

adequate notice, that members refused to pay the increased rate, and did not attend the Festival at the Crystal Palace. The choir on the day numbered only 1,685, as against 3,629 in 1899. This was the smallest number that we have ever had at any of our Festivals. Not only did the action of the companies keep away our singers, but it followed, as a natural consequence, that their friends, who every year accompanied them, also stayed away. The usual competitions had to be given up for the same reason.

Your Committee has appointed three delegates, to meet other bodies that may have suffered from the same cause, that concerted action may be taken, in the hope of moving the railway companies to better terms.

Another difficulty arose. The Crystal Palace Company wished to alter the terms upon which the Festivals are held, but, upon representations being made, that all preparations were then complete, the Directors, more generous than the railway companies, agreed to allow the same terms to remain in force; but it was to be for the last time, as new conditions must be adopted for future Festivals.

The Festival itself was a great success, many maintaining that, the loss of numbers notwithstanding, it was the most artistic yet given by the Union.

A further disturbance of our arrangements occurred from the fact that the Crystal Palace Company had decided to break up its own orchestral band, which has been so important a feature in the past history of the Crystal Palace. This fact did not seriously affect the performance, as the Union's own orchestra had no difficulty in adequately supporting the soloists and choir. Madame Clara Samuelli and Mr. Alexander Tucker were the vocalists, and Mr. Fountain Meen presided at the great organ.

Mr. E. Minshall, as usual, conducted, and Mr. T. R. Croger conducted the solos and orchestral selections.

Before the concert an Organ Recital was given by Mr. A. Bengel Ingham, F.R.C.O., Organist of the Manchester Nonconformist Choir Union.

The prize offered for a manuscript anthem was awarded by Dr. Turpin to Dr. Orlando Mansfield.

The nett result of the year's work may be briefly summarised as follows:—

Three new Unions formed, at Manchester, Derby, and Leeds.

A very large increase in the issue of books.

A diminished attendance at the Crystal Palace, owing to the arbitrary action of the railway companies.

A serious falling off in the sale of tickets to friends for the same reason.

The largest balance in hand that the Union has ever had.

With the future progress of the Union it is not the province of this Report to deal, that lies in the time to come, while a report deals only with the past; but it is permissible to hope that the railway companies, who are solely responsible for the great disappointment under which we have suffered, will see the advantage of conveying our singers and friends even at a low fare, rather than not to carry them at all.

Signed on behalf of the Executive Committee,

T. R. CROGER, *Hon. Secretary.*

The Report having been received with acclamation, and adopted, Mr. Croger then presented the Financial Statement for the year. Mr. Dean (auditor) moved the adoption of the Balance Sheet (which we hope to print next month), and remarked favourably on the lucid methods adopted in the accounts, and the satisfactory absence of "sundries."

The Officers for the ensuing year were then elected as follows:—President, Mr. E. Minshall; Secretary, Treasurer, and Conductor of the Orchestral Band, Mr. T. R. Croger; Organist, Mr. Fountain Meen. The scrutineers reported the result of the ballot for members of the Executive Committee as follows:—Mr. Fountain Meen, Chairman; Messrs. F. W. Ainger, Allbrook, Arthur Berridge, C. E. Blackburn, W. H. Braine, H. Clark, Coe, A. L. Cowley, E. A. Cowley, W. Dean, E. S. Goodes, C. W. Harris, E. A. Jay, G. E. Jones, G. H. Lawrence, C. E. Smith, Alexander Tucker, S. W. Tucker, F. S. Turney.

The Committee had received a letter of resignation from Rev. W. Hale Stephens, who had been unable to attend, by reason of distance from London.

Mr. Croger reported that the first result of the

action of the delegates appointed to confer with the representatives of other choirs, suffering from the action of the railway companies, had been the formation of the "Choral Festival Committee," who had formulated a united memorial to the railway managers, giving particulars in the case of each choir affected, with a statement of the results of the various Festivals. It was also hoped that an interview would be accorded at an early opportunity. Mr. Croger had been elected Chairman of this Committee, and Mr. T. H. Warner, Secretary. A strong case can be established, and, in the competent hands in which the matter now rests there is every confidence that the best possible result will be obtained.

The "railway difficulty" tends to the advantage of the Union in one direction, inasmuch as Mr. Croger, having decided to resign the secretaryship, was disinclined to press the matter until the present difficulties had been overcome.

It was reported that active preparations were in hand for next year's Festival, and that, as soon as the decision of the companies was received, the Book of Music would be at once prepared.

A vote of thanks to the Chairman terminated the proceedings.

## Echoes from the Churches.

*A copy of "Musicians and their Compositions," by J. R. Griffiths, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue is furnished by Mr. Percy Prior.*

### METROPOLITAN.

**CROUCH HILL.**—Mr. Oram and his choir at the Presbyterian Church intend to have a good winter's work. The following are to be put into rehearsal: Mendelssohn's "Hymn of Praise," Spohr's "God Thou art great," Gounod's "Gallia," and Gaul's "The Holy City." On Sunday, Oct. 14th, Harvest Thanksgiving services were held. A selection from the "Hymn of Praise" was given after the usual evening service, Miss Rose Dury, Miss Jessie Wills, and Mr. Bertram Pearce being the soloists.

**GOSEPOLE OAK.**—The Harvest Festival at the Congregational Church, on Sept. 29th, included the following music:—"Ye shall dwell in the land" (Stainer), "O Lord, how manifold" (Barnby), and a new anthem by C. Darnton, "O be joyful in God, all ye lands," Barnby's "The Harvest-tide Thanksgiving," "The strain upraise," etc. There was a good supply of fruit, flowers, etc., which was tastefully arranged by the ladies of the congregation, and afterwards distributed to the sick and poor.

**HIGHBURY HILL.**—The Harvest Thanksgiving services were held at the Baptist Church on the 14th ult. The special anthems sung by the choir included Percy Fletcher's "Thou shalt keep the feast of harvest" (Miss Ethel Staple singing the solo, Miss Newton and Messrs. Darke and Powell joining her in the quartett), Sydenham's "Sing unto the Lord," in which Miss Jenkins, Mrs. Jenkins, Mr. R. A. Kingston, and Mr. Dean took the quartett; and Arthur Berridge's "Thou crownest the year," Mr. R. A. Kingston singing the solo. Mrs. Florence Aylward sang Cowen's "The Voice of the Father" at the evening service. The church was beautifully

decorated by the choir ladies, under the superintendence of Mrs. Thomas.

**HOLBORN.**—Mr. A. J. Hawkins gave his annual concert on the 9th ult., Mr. Ralph Norris acting with him as joint conductor. Of the solo vocalists, Miss Stanley Lucas, Miss Lucie Johnstone, and Miss Ailsa Landells, and Messrs. William Sheen and Edgar Archer, it is needless to speak—the City Temple quartette are always well received. The two ladies received quite an ovation when they appeared to sing Lane Wilson's duet, "Gentle Spring." The part-song singing was really exquisite. Mr. Hawkins and his part-song choir are to be congratulated on the results of their preparation of the seven pieces given, and especially on the clear pronunciation. The concert began with Mackenzie's "The Empire Flag," and ended with Bishop's "Fisherman's Good Night." Barnby's "Sweet and Low" seemed perfect in its rendition, with not a suspicion of out of tuneness, but full of delicate phrasing and complete finish. The choir sang with grace and refinement Arthur Berridge's four-part arrangement of Hullah's "Three Fishers," and they also gave a first performance of the same composer's four-part arrangement of "Way down Swanee Ribber"—a piece that ought to become immensely popular with choirs. Miss Gertrude Nobbs evoked an unmistakable encore for her clever execution of two violin solos. Miss Edna Herbert played piano solos. Mr. Quanten Ashlyn lent variety and humour to the concert by a new musical sketch, "For the War Fund," which was greatly appreciated.

**HORNSEY.**—At the quarterly meeting of the

Northern District of the London Baptist Association, held on Thursday, 27th September, at Ferme Park Church, a pleasant evening, devoted to the subject of "Congregational Psalmody," was spent. Rev. A. F. Riley, of Highgate, vice-president of the district, presided, supported by Rev. Charles Brown, pastor of Ferme Park. The proceedings commenced with an organ recital by Mr. C. E. Smith, organist and choirmaster of Regent's Park Chapel, who later read an interesting paper on the subject mentioned, and, with the assistance of a specially augmented choir, gave selections from the new "Baptist Church Hymnal."

ISLINGTON.—Successful Harvest Festival services were celebrated at Packington Street (M.N.C.) Church on Sept. 23rd, the Rev. F. J. Wharton occupying the pulpit morning and evening. The choir rendered very effectively Nixon's "To Thee, O Lord, our hearts we raise," and Darnton's "The Glory of the Lord." The afternoon was spent in a musical service, with a special address to children by the pastor; the anthems, "Praise, O praise, our God and King," and Caleb Simper's new production, "Sing a Song of Praise" were given. The evening service was of quite a musical character, the choir, augmented by friends, very tastefully rendering Maunders' "Sing to the Lord of Harvest," Minshall's "Make a joyful noise," Stainer's "Ye shall dwell in the land," and a repetition of Simper's "Song of Praise" was asked for. Anthems were also sung at the Harvest Home meeting, and the choir (who had been practising most zealously for some time past) were heartily thanked for their able services. The soloists during the Festival were the Misses M. and R. Brehaut, Messrs. Mitchell, Sawyer, Grinnell, and Claridge, Mr. Heming (organist) officiating at the organ, and Mr. Cawley (choirmaster) conducting.—Harvest Thanksgiving services were held in Cross Street Chapel, Sunday, Sept. 29, when sermons were preached by Rev. R. Foster Jeffrey (pastor). Maunders' effective anthem, "While the earth remaineth," was effectively rendered at the morning service, and Farebrother's "O give thanks unto the Lord" at the evening service. The congregation entered with much spirit into the singing of "O worship the King," to Maunders' hymn anthem setting, the choir reveling in their respective solo parts. Anniversary services, commemorating the sixtieth year of the church's work, were held on Sunday, Oct. 14th, when the pastor preached at both services. The choir sang "The Radiant Morn" (Woodward) at the evening service. On Tuesday, 16th inst., the tea and public meeting was held, preceded by a service at 4.30, when the Rev. C. B. Sawday (co-pastor at Metropolitan Tabernacle) preached to a large congregation. In the evening the Revs. J. R. Wood, G. P. McKay, G. Hawker, and Mr. Kyffin Freeman gave interesting and encouraging addresses. The choir sang Elvey's "Praise the Lord."—The Harvest Festival services in connection with Arundel Square Congregational Church were held on Sunday and Monday, September 23rd and 24th. The pastor, Rev. Charles Garnett, D.D., preached appropriate sermons. The service in the afternoon was conducted by the Rev. W. Duckling. At this service Miss Alpe was heard to advantage in the "Children's Home" (Cowen). The church was tastefully decorated, and a pleasing feature was the bright singing of the choir, the minister remarking, "that the choir always sang well, but on this occasion they had surpassed themselves." They gave "O come let us sing to the

Lord" (Tours), "O Lord, how manifold" (Barnby), "Te Deum" (Smart), "Arm, Soldiers of the Lord" (Booth), the singing of which reflected great credit on them. On the Monday the services were continued, George Hoar, Esq., presiding. Miss Edith Lane and Mr. Percy Hewkin were heard with much appreciation in a duet, "Love Divine" (Stainer), and later Mr. Hewkin sang, with good effect, "The Hope of the Ages" (Berridge). The choir by request gave "Arm, Soldiers of the Lord" (Booth). The musical portions of the services were under the direction of W. R. Alpe, organist and choirmaster of the church.

KILBURN.—An interesting and much appreciated recital was given by Mr. William Boyllett in Queen's Park Congregational Church, on Sunday afternoon, Oct. 21st, in connection with the P.S.A. The programme included selections from Handel, Lemare, Bach, Batiste, etc. Miss Hettie Whyte and Miss E. Folley were the vocalists.

KINGSLAND.—Harvest Festival Services were held in the Congregational Church on Sept. 30th. During the day special anthems, including "Ye shall dwell in the land" (Stainer), "I will sing of the mercies" (Darnton), "Praise the Lord, O Jerusalem" (Hall), were well given by an enlarged choir, the solos being undertaken by Miss Ball, Mr. Bentley, and Mr. Albert A. Hatton. The following evening a choral festival was held, when "In the beginning was the Word" (Darnton), "Arm, Soldiers of the Lord" (Booth), "Song of Peace" (Sullivan), "Who is this so weak and helpless?" (Minshall), with other selections were given. The soloists were Miss Nellie Innes, Miss Lottie Le Pla, Mr. Harry Sharman, and Mr. Alfred Bentley. Mr. C. W. Harris conducted, Mr. L. Harris being at the organ, and Miss Swinstead at the piano.

LOWER CLAPTON.—Special music was given at the Congregational Church at the Harvest Thanksgiving Service on Sept. 30th. Besides the special anthems, Weber's Jubilee Cantata was rendered, the soloists being Miss Ethel Winn, Miss Grace Offor, Mr. H. Holyoake, and Mr. Ben Grove. Mr. John Jefferys presided at the organ and Mr. A. A. Hillam conducted.

OLD KENT ROAD.—Mr. Dexter Miller gave an interesting recital in Maze Pond Chapel on Oct. 2nd. His programme included selections from Handel, Lemare, Rinck, Capocci, Wheelton, Haydn, Chipp. The solo vocalists were Miss Edith Potter and Miss R. Coombs.

STOKE NEWINGTON.—Mr. Ernest A. Jay has been appointed organist of the Primitive Methodist Chapel.

#### PROVINCIAL.

BARNET.—The organ in the Congregational Church has been rebuilt by Messrs. Peter Conacher and Co. The reopening recital was given by Sir Frederick Bridge, when a large audience assembled.

EGHAM HILL.—Harvest Thanksgiving Services were held on Sept. 23rd, in the Congregational Church, when good congregations assembled at each service. Gifts of corn, fruit, and flowers were tastefully arranged in the church. The anthems were, "O praise the Lord of Heaven" (Marks) and "Out in the Golden Cornfields" (H. E. Nichol), both being well rendered.



GRIMSBY.—Abundant success attended the Harvest Thanksgiving services held at George Street Wesleyan Chapel on Sunday, Oct. 7th. Good congregations attended the services, which were made additionally attractive by the rendering of special music. In the morning the choir gave Jackson's "Te Deum" and the anthem "Rejoice in the Lord" (Elvey), while at night they sang the anthem, "The Wilderness" (Goss). The Rev. C. B. McCullagh, B.A., and the Rev. G. Latham preached in the morning and evening respectively. At the close of the evening service a musical service was given by the choir, under the conductorship of Mr. C. H. Dawson. Mr. James Bennett presided at the organ. A very enjoyable programme was submitted, and were any evidence required of the power and efficiency of the choir, this concert furnished it. The first item was an anthem entitled "O give thanks unto the Lord" (Jackson), which proved a faithful index to the happy and delightful selections that followed. Mr. Neal contributed the solo, "The reaper and the flowers," in excellent style. With flexibility of voice and beauty of expression, Mrs. Topham gave "Judith's Prayer." The anthem, "O come let us sing unto the Lord" (Tours), preceded the rendering of "A Dream of Paradise" by Mrs. Bett. In the anthem "O God, who is like unto Thee" (Myles B. Foster), the solo parts were taken by Mrs. Topham and Mr. Hardy. "Far from my heavenly home" came from Mr. W. T. Lister, who was in good voice, while Miss Thompson sang "I will give you rest" with clearness and expression. The programme ended with the anthem "Be glad O ye righteous," in which the duet was given by Messrs. C. Hardy and W. T. Lister. The Doxology brought a fine concert to a close.

LINDLEY, NEAR HUDDERSFIELD.—On Sunday, September 23rd, the Harvest Festival in connection with the Wesleyan Church was held, when sermons were preached, in the morning, by Rev. H. Tregoning, and in the evening, Rev. E. D. Dannatt. The anthems rendered by the choir were "Praise the Lord, O Jerusalem," "The Lord hath done great things." In the afternoon the choir, assisted by a few friends, gave an effective rendering of Dr. Garrett's Harvest Cantata, in which the solos were excellently sung by Miss Turton, Miss Highley, Miss Wadsworth, and Messrs. Frank Bell and J. E. Hornsea. Mr. E. Armitage presided at the organ. The work was ably conducted by Mr. H. P. Stewart, the choir-master.

NEWPORT (MON.).—Harvest Thanksgiving services were held in Victoria Road Congregational Church, on Sunday, Oct. 14th, when special sermons were preached by the Rev. Elwyn Thomas. The church was very prettily decorated with flowers, fruit, etc. The choir rendered appropriate music during the day, and at the evening service sang the anthem, "Sing to the Lord of Harvest" (Maunder) and a vesper hymn by Minshall. Miss Mabel Gronow also sang "Entreat me not to leave Thee" (Gounod). On the Monday following, an organ recital was given by the organist, Mr. H. F. Nicholls, A.R.C.O. The selection included "Sonata da Camera, No. 2" (Peace), Romance in D♭ (Lemare), Morceau de Concert (Guilmant), Air and Variations (Haydn), Prayer in G. (Saint Saens), and a transcription from Tannhauser (Wagner). The choir also gave a good rendering of Mendelssohn's "Festgesang." A silver collection was taken for the Organ Fund.

OUTLANE, NEAR HUDDERSFIELD.—On Sunday, September 23rd, the Harvest Festival in connection with the Wesleyan Chapel was held, when sermons were preached morning and evening by Mr. R. Settle, of Paddock, and in the afternoon by Rev. H. Tregoning, of Milnsbridge. In the evening Mr. Settle preached a very able sermon on music and singing, in connection with public worship. The anthems were, "Praise the Lord, O Jerusalem" (Maunder), in which the movement for sopranos only was beautifully rendered; "Behold how good and joyful" (Clark-Whitfield) "I will magnify Thee, O Lord" (J. V. Roberts). Mr. J. W. Batley presided at the organ. The congregational singing at all the services was exceptionally fine.—On Sunday, September 30th, the choir anniversary in connection with the Methodist New Connexion Chapel was held, when sermons were preached in the morning by Mr. R. H. Robinson of Marsh, and in the evening by Rev. T. Iles (Baptist), of Pole Moor. The morning anthem was "Trust in Him always" (Simper); evening, "Sing unto God" ("Judas Maccabæus"), and "Thanks be to God" ("Elijah"). Messrs. S. Hovle and S. Longley presided at the organ during the day. In the afternoon a musical service was held, at which the following items were rendered by the choir: "God is a Spirit" (Sterndale Bennett), "O praise God in His holiness" (Clark-Whitfield); solos by Miss A. Gledhill and Mr. George Holroyd. Mendelssohn's "Hear My Prayer" (solo, Miss A. Gledhill); Song, "Ora Pro Nobis" (Mrs. Joe Dyson); song, "The Better Land" (Cowen), by Miss Maud Holroyd; violin solo, Mr. T. Hoyle; organ solo, Mr. S. Longley.

PENARTH.—A lecture was given in the school-room of Christ Church Congregational on Tuesday, Oct. 23rd, by Mr. H. F. Nicholls, A.R.C.O., of Newport. Rev. J. Gwilym Jones (pastor) presided. The subject of the lecture was Beethoven, his life and works, and illustrations were provided by Miss D. Parry (piano), Miss M. Illingworth (violin), and Mr. Haddon (tenor). An interesting lecture was brought to a close by a vote of thanks to Mr. Nicholls, and the artists who assisted him.

REIGATE.—A special feature of the Scholars' Industrial Exhibition, in connection with the Congregational School, held on 3rd and 4th Oct., was the Musical Competitions held in the evening of the former date. Many scholars took part in the piano-forte and singing contests, and much promise was shown. Mr. W. E. Bartlett, F.R.C.O., kindly acted as judge. In the church the choir on the 11th Oct. gave a good performance of Gaul's "Ruth" before a large audience, the proceeds going to the Magazine Fund. The soloists were Miss Skinner (Ruth), Miss R. W. Miller (Naomi), Miss Millie Pearce (Orpah), and Mr. J. R. Turner (Boaz). The accompaniments were undertaken by Miss Griff (piano-forte), and Mr. G. Oakshot (organ). The delightful music was tastefully rendered throughout, and gave the listeners genuine pleasure. The organist and choir-master, Mr. F. J. Buckland, conducted.

THORNTON HEATH.—Very successful services in connection with the Sunday-school anniversary were held on Oct. 7th, at the Mission Hall in the London Road. Special sermons were preached, and the MUSICAL JOURNAL Selection B were the hymns used, which proved very enjoyable, both to the young singers and to the hearers. The senior members at the evening service sang Smith's "Come sing

with holy gladness." Mr. H. Parker had trained the children well. Mr. Fitchew was at the organ.

**TORQUAY.**—The reopening services in connection with Belgrave Congregational Church were held on Sunday, September 30th. The church, which has been closed for decoration, construction of a central aisle, installation of electric light, and repairs, improvements, additions, etc., to the organ, is now one of the handsomest buildings in the neighbourhood. A clarinet stop has been added to the organ by the builders, Messrs. Speechley and Son. The pulpit was occupied by the pastor, the Rev. J. Charteris Johnston, who preached two eloquent sermons, that in the evening being an earnest plea for sympathy with music and musicians in church work, and for according to music its lawful place in our worship. Under the direction of Dr. Orlando A. Mansfield the choir rendered special music, amongst which were Garrett's Jubilate in F, Bunnett's *Deus Misereatur* in E, Prout's "O Lord and Ruler," and Dr. Mansfield's prize anthem, "The Lord bless thee." The latter work was sung with great taste and feeling, and the choir throughout the day sang with interest and enthusiasm. As concluding voluntaries Dr. Mansfield played a Postlude in C of his own composition and Guilman's March on a Theme of Handel.

**TUNBRIDGE WELLS.**—Very successful Harvest Thanksgiving services were held at Emmanuel Church on Sunday, Sept. 23rd, and the Monday following. The Rev. W. H. C. Palmer, pastor of the church, preached two eloquent sermons suited to the occasion on Sunday, and appropriate music was rendered, the anthems by the choir being greatly appreciated. On Monday a service of festival music was given. The choir, which consisted of about fifty voices, and was accompanied by organ and orchestra, acquitted themselves splendidly, and gave a sympathetic rendering of all the choruses, the tone, time, and attack being all that could be desired. The first part of the programme, which opened with the "Gloria" from Mozart's Twelfth Mass, included Handel's "Sing unto God," from "Judas Maccabæus," and an anthem by Tours, these items being interspersed with an excellent song rendered by Mr. S. R. Bullard, and Haydn's recit. and air, "With verdure clad," which was beautifully sung by Miss Mabel Calkin. A special feature in the programme was the cantata, "God Thou art great" (Spöhr). The soprano solo, "Thou earth," accompanied by chorus, was well rendered by Miss Calkin. The exquisite duet for contralto and tenor, "Children pray this love to cherish," was sung in a most praiseworthy manner by Miss Lilian Johnson and Mr. F. J. Holland. During the offertory the organ and chorus gave an excellent interpretation of Mendelssohn's "Cornelius" March. A splendid rendering of Temple's "O Song Divine," by Mr. F. J. Holland, and Gaul's Chorus (from the "Holy City"), "They that sow in tears," followed. The Rev. W. H. C. Palmer conducted, Mr. Percy Prior (organist and choirmaster) being at the organ, and Mr. A. W. Pierson led the orchestra, who greatly enhanced the proceedings by their presence.

**WARWICK.**—Harvest Thanksgiving services were held on Sunday, 16th Sept., in Brook Street Congregational Church, when the Rev. J. Idris Jones, of Welshpool, preached two appropriate sermons to large congregations. The choir, which had been specially augmented for the occasion, sang in a most praiseworthy manner. The anthem at the morning service was, "O Lord, how manifold" (Barnby). At

the evening service the anthem, "Praise the Lord, O Jerusalem" (J. H. Maunder), was very effectively rendered, the solo, "The Lord is gracious," being beautifully sung by Miss Findon; and after the offertory, Miss Helena Sleath, of Glasgow, gave a fine rendering of the sacred solo, "The Land of Home." The whole of the music was very much appreciated by all. Mr. E. G. Hewitt, the organist and choirmaster, officiated at the organ throughout the day, and played as a concluding voluntary at the evening service, "The heavens are telling" (Haydn).

**LONDON FREE METHODIST MUSICAL UNION.**—The Annual Council Meeting of the above was held on Saturday, Oct. 13th, at the Walham Grove Church. The report read by the secretary showed that encouraging progress was being made, and the financial statement, presented by Mr. Asline J. Foot, was a satisfactory one. But little change has been made in the list of officers for the ensuing year, Mr. Stephen Gee being re-elected President. At the close of the proceedings a hearty vote of thanks was accorded the Walham Grove friends for their hospitality and kindly welcome, and Rev. R. W. Gair briefly responded.

## *New Music.*

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*The Shepherds and the Magi.* A Cantata, by Cyril Bowdler.—Choirmasters on the look-out for a work for performance by their choirs at Christmas-tide will do well to look at this work. It is admirably adapted to the abilities of an average church choir, and it has already been given with much acceptance in many places. The solos are not beyond the powers of an amateur; the choruses would quickly be mastered. The introduction of several hymn tunes, in which the congregation are requested to join, adds to its interest.

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*Praise the Lord, ye Servants.* Anthem, by H. S. Irons.—Bold and effective, and ought to be popular.

## *To Correspondents.*

**PERPLEXED.**—"Phil-o-mel," the first syllable like "fill," is correct.

**TUBA.**—We should advise you to have a trumpet on the great organ, and the clarinet on the choir organ.

**E. C.**—Gaul's "Ruth," or Stainer's "Daughter of Jairus."

The following are thanked for their communications: A. T. P. (York), C. F. (Leamington), R. W. (Newport), A. D. E. (Sunderland), C. C. J. (Basingstoke), T. F. (Retford), W. W. (Aberdeen), G. S. (Monmouth), E. R. (Peckham), W. A. (Dunbar), F. G. T. (Tavistock).

## *Staccato Notes.*

**VERDI** has just commenced his eighty-eighth year.

**PEROSI** is to visit Spain, where he will conduct several of his works.

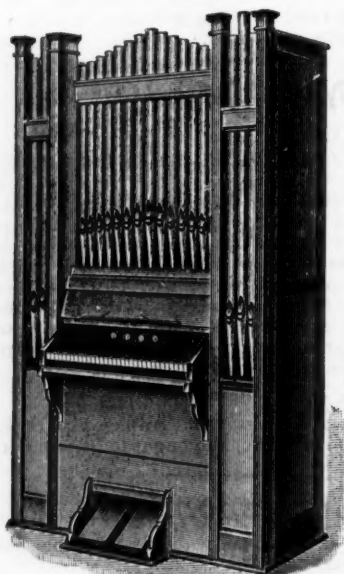
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November, 1897, contains—

Adagio and Fugue. James Lyon.

Meditation in F. Oliver D. Belsham.

January, 1898, contains—

Intermezzo. Bruce Steane.

Postlude in C Minor. C. Darnton.

March, 1898, contains—

Garden in Memoriam. Geoffrey C. E. Kiley.

Core allegro alla Marcia. Ernest H. Smith, F.R.C.O.

May, 1898, contains—

Allegro Brillante. John P. Attwater.

Abendlied. Millward Hughes.

A Fragment. Arthur Berridge.

July, 1898, contains—

Processional March. Ernest H. Smith, F.R.C.O.

Andante in F. C. Darnton.

Melodie. James Lyon.

September, 1898, contains—

Reverie. J. P. Attwater.

Chanson Triste. A. J. G. Gidley.

November, 1898, contains—

Fantasia on the Tune "Stuttgardt." Ernest H. Smith, F.R.C.O.

Andante. James Lyon.

Berceuse. Arthur Berridge.

January, 1899, contains—

"Gospel." A Fantasy. J. P. Attwater.

Fughetta in D. Dr. O. A. Mansfield.

March, 1899, contains—

March in E-flat. Cuthbert Harris, Mus. Bac.

Andante. James Lyon.

May, 1899, contains—

Allegro con spirito. Ernest H. Smith, F.R.C.O.

Andantino. James Lyon.

Song without Words. Cuthbert Harris, Mus. Bac., F.R.C.O.

July, 1899, contains—

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March. Alfred H. Dudley, A.R.C.O.

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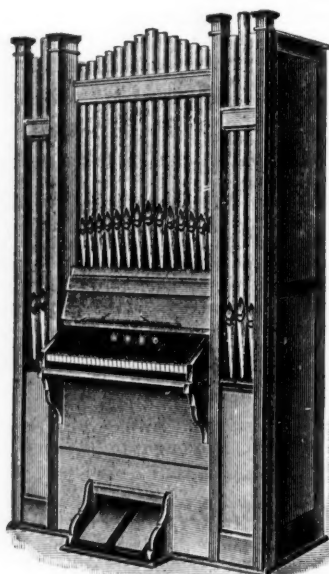
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